



# stash

22

DVD MAGAZINE

Animation, VFX and motion graphics for design and advertising



SONY



NEW

Music makes the movie.  
Cinescore makes the music.

### **Cinescore:** Professional Soundtrack Creation

Cinescore™ software introduces new levels of customization, performance, and accuracy to the world of professional soundtrack creation. Automatically generate an unlimited number of musical compositions using royalty-free Theme Packs in a wide array of popular styles—perfect for movies, slide shows, commercials, and radio productions.

With Cinescore there are no loops to stack or complicated licensing fees to sap your budget. Multiple tracks with functional editing capabilities ensure the most accurate fit for your media, while highly customizable, user-defined settings yield a nearly infinite number of musical choices. Discover the true potential of your video by taking full control over your soundtrack.

[www.sony.com/cinescore](http://www.sony.com/cinescore)

like.no.other™

Copyright © 2006. Madison Media Software, Inc., a subsidiary of Sony Corporation of America. All rights reserved.

# GET INTO CHARACTER!

ANIMATION FESTIVAL 2006

**CALL  
FOR  
ENTRIES!**

[www.pictoplasma.com/motion](http://www.pictoplasma.com/motion)

**2nd PICTOPLASMA CONFERENCE** on contemporary character design and art

A 4 day celebration of the very best in contemporary character design and art, jam-packed with lectures, character animation screenings, artist presentations, exhibitions, workshops, panel discussions, live performances, VJ battles, costume karaoke, all night parties and no sleep at all!  
11 - 14 October 2006, Berlin, Germany / All details and online reservations: [www.pictoplasma.com](http://www.pictoplasma.com)

# Own 14 hours of inspiration for one low price\*

## Each of the these limited edition sets Include:

- The complete disks from six issues of Stash Magazine
- Over 175 outstanding animation, VFX and motion design projects
- Behind the scenes extras
- Hi-res PDF files of the 40-page companion book for every disk



\* BUY ALL THREE SIXPACKS TODAY AND SAVE \$50 at [www.stashmedia.tv](http://www.stashmedia.tv).

## Just some of the studios featured on the NEW SIXPACK<sup>3</sup> (in no particular order because we love them all):

MOTION THEORY  
LYNN FOX  
FRAMESTORE CFC  
ANIMAL LOGIC  
METHOD  
RED ROVER  
FILMTECKNARNA  
BUCK  
MK12  
PSYOP  
SPRITE STUDIOS  
RENASCENT

EYEBALL NYC  
THE ORPHANAGE  
LOST IN SPACE  
STARDUST  
MASSIVE  
POST PANIC  
PASSION PICTURES  
DIGITAL DOMAIN  
DOMA  
HUNTERGATHERER  
TROLLBACK  
JOSEPH KOSINSKI

BILL PLYMPTON  
CAVIAR  
A52  
INTERSPECTACULAR  
TRANSISTOR  
NEXUS PRODUCTIONS  
FOREIGN OFFICE  
ONESIZE  
GLASSWORKS  
RHINOFX  
SWAY  
AARDMAN

PARTIZAN LAB  
BLUR  
STUDIO AKA  
ADDICTION  
HEAD GEAR  
BRAND NEW SCHOOL  
DESIGNERS REPUBLIC  
NEILL BLOMKAMP  
SAIMAN CHOW  
SHERBET  
HORNET  
IAMSTATIC

MODEL ROBOT  
DAF  
HONEST  
LOYAL KASPAR  
HEAT CREATIVE  
BITSTATIC  
BERMUDA SHORTS  
SHYNOLA  
TOPIX  
RIOT  
FONZTEEVEE  
CURIOUS PICTURES

LOGAN  
BENT  
RESOLUTION  
EXOPOLIS  
TROIKA  
LOBO  
GOLDEN SQUARE  
BLACK GINGER  
RHYTHM+HUES  
DIGITAL KITCHEN  
IMAGINARY FORCES  
GOBELINS

# stash

DVD MAGAZINE 22



STASH MEDIA INC.

Editor: STEPHEN PRICE

Publisher: GREG ROBINS

Associate editor: HEATHER GRIEVE

Associate publisher: LARA OSLAND

Superglue: ANDREAS VAGELATOS

Administration: MARILEE BOITSON

Art production: KRISTIN DYER

Music editor: STEVE MARCHESE

Technical guidance: IAN HASKIN

DVD production: ASSET DIGITAL

Montage editor: STEVE PERRY

Title animation: KYLE SIM, TOPIX

Music: TREVOR MORRIS

Cover image: STUDIO B

ISSN 1712-5928

**SUBSCRIBE, BUY BACK ISSUES,  
SUBMIT, ADVERTISE OR JUST FIND  
OUT MORE ABOUT STASH:**

**[WWW.STASHMEDIA.TV](http://WWW.STASHMEDIA.TV)**

Legal things: Stash Magazine and Stash DVD are published 12 times per year by Stash Media Inc. All rights reserved and contents copyright Stash Media Inc. No part of this booklet nor the Stash DVD may be copied without express written permission from the publisher. Stash Media Inc. does not promote or endorse products, services or events advertised by third party advertisers. Submissions: [www.stashmedia.tv/submit](http://www.stashmedia.tv/submit). Subscriptions available from [www.stashmedia.tv](http://www.stashmedia.tv). Contact us at: Stash Media Inc. 233-1433 Lonsdale Ave, North Vancouver, BC V7M 2H9 Canada Printed in Canada.

The deadline for the 2006 Global Student Animation Awards fell bang in the middle of the deadline for this issue. The editorial I was pounding on was going nowhere (surprise) so, at random, I popped in one of the DVDs that were taking over my desk. From the opening frame that film was engaging, original and confident – technically and creatively spectacular.

It got me thinking: What has changed? What has pushed the quality of student animation work so high?

Besides the time-honored ritual of procrastination, it takes four ingredients to make a student film: time, talent, commitment and tools. Three of these are constants: Time is always short and year-to-year the ratios of brilliant/dull and motivated/lazy students probably averages out. Obviously the tools of filmmaking have changed but now animation software and hardware has become so cheap, powerful and friendly they too have become a constant. But they have had another effect that may explain the exponential rise in the quality of student-animated films.

Modern design tools have smudged the lines between disciplines. Whether you enter school to become an illustrator, architect, graphic designer, typographer, photographer, etc., you can learn to make your work move with software stolen from your roommate.

And why bother? Well, first it's more fun when stuff moves and second, out in the real world, the motion art industry is invading every crack of modern culture with more experimentation, more broken rules and bolder decisions on a grand scale – a perfect chaos of design fearlessly inventing, mixing and remixing art and pop culture at a blinding pace.

So maybe the answer is gravity. Motion art is pulling in the most talented students regardless of their intended major and the result is thousands of fresh new ways to see the world and make it move.

**Stephen Price**  
Editor,  
July 2006  
[sp@stashmedia.tv](mailto:sp@stashmedia.tv)



stash 22.01

**"TYGER"**  
Short film

**Director:**  
**GUILHERME MARCONDES**

**Production:**  
**TRATTORIA**  
**GUILHERME MARCONDES**

**Animation:**  
**BIRDO STUDIO**  
[www.birdo.com.br](http://www.birdo.com.br)

For their annual festival the Cultura Inglesa – an educational branch of the British Council in Brazil – funds cultural projects where the only requirement is to reference British culture. Director Guilherme Marcondes chose William Blake's poem "The Tyger" as his starting point and pulled together this multi-media opus of puppeteering and animation.



Director: Guilherme Marcondes  
Character design: Samuel Casal  
Compositing:  
Guilherme Marcondes  
Assistant: Daniel Gabbay  
Rotoscoping: Daniel Gabbay,  
Vanessa Lobo, Livia Massei,  
Rafael Marreiros  
Editing: Guilherme Marcondes

Background photographs:  
Guilherme Marcondes  
Neon plants design:  
Rafael Grampá, Paula Nobre  
Title design: Andrezza Valentin

**For Trattoria**  
DP/camera: Pierre De Kerchove  
Production direction:  
Paula Madureira  
PAs: Murillo Baskerville,  
Carolina Alcarogi

**For Cia. Stromboli**  
Tiger: João Grembecki  
Puppeteers: João Grembecki,  
Cassiano Reis, Fábio Oliveira

**For Birdo Studio**  
Animators: Luciana Eguti,  
Paulo Muppet  
Assistant animator:  
Tatiane de Castro Araújo

Music: Zeroum  
Sound Design: Paulo Beto

**Toolkit**  
Flash, After Effects, Final Cut

**For Bartle Bogle Hegarty,  
London**

Producer: Victoria Baldacchino  
AD/copy: Nick Gill

**For Blink**

Producer: Matthew Fone  
DOP: Alwin Kuchler  
Editor: Suzy Davis

**For The Moving Picture  
Company**

Post producer: Julie Evans  
Creative head of VFX: Tom Harding  
Creative head of CG:  
Richard Nelson  
VFX team: Dan Adams,  
Chryst Aldred, Vicky Osborn, Mark  
Gregory, Christian Andersson,  
Robin Carlyle.  
Telecine: Jean-Clement Soret

**Toolkit**

Flame, Maya



**VODAFONE "SOLUTIONS"  
TVC :60**

**Agency:**  
**BARTLE BOGLE HEGARTY,  
LONDON**

**Director:**  
**DOUGAL WILSON**

**Production:**  
**BLINK**

**VFX:**  
**THE MOVING PICTURE  
COMPANY**

[www.moving-picture.com](http://www.moving-picture.com)

London's MPC butts heads with a great concept and pulls together a very complex spot. While certain shots – rolling down the mountain and running off into the sunset – contain entirely CG tables, most are based on a studio shoot where the wooden combatants were zipped around on cranes and quad bikes. The fight scenes were then pieced together in Flame with extensive rig removal and the tables' legs animated and tracked in by the 3D team. All this action was then placed into live environmental elements shot in Scotland and embellished with matte paintings created in-house.

**SPRITE “OMNIBUS”**  
**Cinema :60**

**Agency:**  
**CRISPIN PORTER + BOGUSKY,**  
**MIAMI**

**Director:**  
**HAPPY**

**Production:**  
**SMUGGLER**

**VFX:**  
**FRAMESTORE NY**

[www.framestore-cfc.com](http://www.framestore-cfc.com)

Anything Crispin Porter + Bogusky, Smuggler and Framestore team up on will be outstanding but the unsung hero on this campaign is the editor Haines Hall from Spotwelders in NY (he also cut Adidas “Hello Tomorrow”, Korn “Freak on a Leash” and the feature *Thumbsucker*). The spot’s silly-surreal antics are pushed into mini-masterpiece territory with Haines’ blinding disregard for time and space. Buried within the frenetics are hidden frames bearing codes, like “tongue” written on a frog, you can enter at [www.subLYMONal.com](http://www.subLYMONal.com) to unlock all sorts of fun and nonsensical features.



**For CP+B, Miami**

CCO: Alex Bogusky  
CD: Tim Roper  
Copy: Rob Strasberg,  
Franklin Tipton  
ADs: Geordie Stephens,  
James Dawson-Hollis  
Sr producer: Chris Moore  
Music producer: Bill Meadows

**For Smuggler**

DOP: Martin Ruhr  
EPs: Patrick Milling Smith,  
Brian Carmody  
Producers: Jeff Miller,  
Allison Kunzman  
Line producer: David J. Bernstein

**For Spotwelders**

Editor: Haines Hall





**LEXUS ES 2007 "ROBOTS"**  
TVC :30

**Agency:**  
**TEAM ONE ADVERTISING**

**Director:**  
**VICTOR GARCIA**

**Production:**  
**MJZ**

**Animation/VFX:**  
**DIGITAL DOMAIN**  
[www.d2.com](http://www.d2.com)

Experience creating robots (*/ Robot*) and photo-real cars (countless commercials) had Digital Domain well-prepared for this auto-erotic spot, but as DD VFX super Eric Barba reveals, they had to go further this time. "Without being able to use facial expressions to convey emotion, we had to look to body language to make this spot work. Robots' movements are limited by their design so we had to work within those constraints and still assign them traits like elegance and style. Transposing those sorts of human qualities to CG robots was a unique challenge."

**Watch Behind the Scenes on the disk.**

**For Team One Advertising**

ECD/AD: Chris Graves  
Group CDs: James Dalthorp,  
Jon Pearce  
Copy: Ross Ludwig,  
Shawn Preston  
Producer: Jack Epsteen  
Assistant producer: Leah Bohl

**For MJZ**

DOP: Salvatore Totino

**Toolkit**

Maya, Flame, Nuke

**For Digital Domain**

Sr VP production/EP: Ed Ulbrich  
VFX super: Eric Barba  
EP: Lisa Beroud  
VFX producer: Melanie  
LaRueDigital PM: Chris House  
CG super: Richard Morton  
Flame: Marguerite Cargill,  
Pilon Lectez, Dave Stern,  
Lisa Tomei, Rob Trent, Kevin Ellis  
Nuke composers: Rafael Colon,  
Janelle Croshaw, Rachel Keyte,  
Greg Teegarden  
Matte painter: Daniel Thron

Digital artists: Dave Adams, Erin  
Clark, Karl Denham, Jeff Dierstein,  
Brian Freisinger, Toby Gaines, Paul  
Gimm, Juan Gomez, Hoya Lee,  
Justin Lloyd, Chris Norpchen  
Pre-vis super/animator:  
Chris DeSantis  
TD: Tharyn Valavanis  
Roto artists: Michael Brazelton,  
Stephen Edwards, Eddie Gutierrez,  
Hilery Johnson, Mike Plescia  
Tracker: Scott Edelstein  
On-set tracker: Marco Maldonado

stash 22.05

**PEUGEOT 307 AUSTRALIAN  
"PONG"**

**TVC :30**

**Agency:  
EURO RSCG MILAN**

**Director:  
FRANCO TASSI**

**Production/animation:  
TAX FREE**

**Animation/VFX:  
EDENLAB**

[www.edenlab.com](http://www.edenlab.com)

Director Franco Tassi and his digital prodco Tax Free – based in Parma, Italy – stretch the Pong concept into ambitious and dusty 3D space for this spot incorporating CG vehicles from Turin-based VFX company Edenlab. The entire environment and particle-driven dust effects were created in Maya with the kangaroo modeled and animated in 3ds Max with Ornatrx. Compositing was handled in AfterEffects.

**Watch Behind the Scenes on the disk.**



**For Euro RSCG Milano**

CD: Roberto Greco  
Art: Antonio Campolo  
Copy: Valentina Maran  
EP: Richard Ronan

**For Tax Free**

Producer: Luca Mignani  
Previz: Andrea Gasparol  
Set design: James Kalinda  
Digital kangaroo: Andrea Gasparo,  
Mauro Baldissera

**For Edenlab**

Animator/composer: Luca Pavan  
TD/shaders/lighting/rendering:  
Stefano Oggeri  
Modelers: Stefano Trucco,  
Costantino Fracas

Music: Ping Pong by Screenplay

**Toolkit:**

Cinema 4D, Maya, Mental Ray,  
3ds Max, After Effects, Photoshop,  
Final Cut Pro





## **RK-FORSIKRING “SKADEFRODE”**

**TVCs :30 x 2**

**Client:  
LIVING BRANDS**

**Animation:  
GHOST**

[www.ghost.dk](http://www.ghost.dk)

The word for “magpie” in Danish is the same as the word “damage”, and so we get the hapless bird at the center of these spots for a Danish insurance firm.

Copenhagen’s Ghost design studio says the biggest creative challenge was “finding a mix of realism and cartoon that was best suited for our character. It had to be realistic, but still likeable and able to perform with humor and believability.” To that end they used Shave and a Haircut and custom Renderman shaders for the feathers. Time and talent: Two weeks prepro and a month for production with a crew of nine 3D artists.

### **For Living Brands**

ADs: Finn Balleby, Nicolas Rafn

### **For Ghost**

Producer:

Jeppe Nygaard Christensen

Lead artist: Martin Gaardeler

### **Toolkit**

Realwave, Renderman, Fusion,  
Maya, Shave and a Haircut,  
proprietary software

stash 22.07

## CITROËN C1 "PARKING" TVC :45

**Agency:**  
**EURO RSCG MILAN**

**Director:**  
**FRANCO TASSI**

**Production:**  
**TAX FREE**

**Animation/VFX:**  
**EDENLAB**

[www.edenlab.com](http://www.edenlab.com)

Another fun CG car collaboration between Italian digital prodco's Tax Free and Eden Lab. This spot, in production for four weeks, plops the diminutive Citroen C1 into a world of educational graphics, and then drives the irony way over-the-top by reasoning that more C1 cars means more parking space and therefore more time for yourself, less headaches, more love, and hence a better world.



### **For Euro RSCG Milan**

CD: Giovanni Porro  
Art: Luca Cinquepalmi  
Copy: Dario Villa  
Producer: Katia Del Corso

### **For Tax Free**

Director/composer: Franco Tassi  
Producer: Luca Mignani  
2D animator: Fabrizio Cuppini  
3D animator: Andrea Lucchesi  
Graphic designer: Federico Tosi

### **For Edenlab**

Animator: Luca Pavan  
TD: Stefano Oggeri  
Modeler: Stefano Trucco

Music:  
Bubbles by The Rip-Off Artist

### **Toolkit**

Freehand, Flash, Illustrator,  
Cinema 4D, Maya, Mental Ray,  
After Effects, Photoshop

**DIESEL VIDEO SS006**  
**Viral/promotional film**

**Client:**  
**DIESEL**

**Director:**  
**VASAVA**

Design/animation:  
VASAVA  
[www.vasava.es](http://www.vasava.es)

Vasava is a multi-discipline design studio working out of Barcelona. They say this video, for Diesel's spring/summer '06 collection and part of the "Camouflage Tales" campaign, was inspired by "blue panthers, vandals of style, love cavaliers and wild nights". Conceived, storyboarded and produced by a crew of two inside a two month schedule, the ambitiously trippy piece screens at Diesel fashion shows and on the website ([www.diesel.com](http://www.diesel.com)).

**Toolkit**  
**Illustrator, Photoshop, After Effects, 3ds Max**





## **“ONE RAT SHORT”** Short film trailer

**Director:**  
**ALEX WEIL**

**Design/animation:**  
**CHARLEX**

[www.charlex.com](http://www.charlex.com)

Written and directed by Charlex founder Alex Weil, *One Rat Short* began as a way to help grow the company's CG department, but several years later the 10 minute film has evolved into a mini-classic that will be honored as Best in Show at the 2006 Siggraph Electronic Theatre. Weil, who calls the film “a work of love” for him and his Manhattan studio, says the team avoided anthropomorphizing the rats and gave the camera a hand-held feel to keep the film looking as real as possible. But most importantly, “I kept the story simple and tried to give it heart,” says Weil. “One of my favorite short films, which I saw as a child, was *The Red Balloon*. I think the melancholic and innocent spirit of that inhabits *One Rat Short*.”

### **For Charlex**

Writer/director: Alex Weil  
Producer: Bryan Godwin  
EP: Chris Byrnes  
DOP: Todd Winter  
Editor: John Zawisha  
Composer: Sherman Foote  
Sound design: Paul Hsu  
Lead animators: Pat Porter,  
Tony Tabtong, John Wilson  
Animators: Kyle Mohr, Den Willis,  
Miles Southan, Sam Crees,  
Jason Carswell, Ross Scrobic,  
Nick Craven

Lighting super: Jon Parker  
Lighters: Gong Myung Lee,  
Jeff Chavez, Will Atkin, Cody Chen,  
Karl Coyner, Martin Boksar  
TD super: Karl Coyner  
TDs: Seth Lippman, Bill Watral,  
Stephanie Siebert  
Lead character TD: Stephen Mann  
Riggers: Andre Stuppert,  
Rob O'Neil, Joe DiLallo  
Modeling: Alex Cheparev,  
Hung Ma, Anthony Patti,  
Gaston Ugarte, Jon Dorfman

AD: Bryan Godwin  
Story artist/character design:  
Todd Winter  
Original character design:  
Michael Frith  
Production design: Todd Winter,  
Michael Frith, Christian Scheurer  
Creative consultant:  
Milana Kosovac  
Additional storyboards:  
Colin McGreal, Matt Karol  
Post lighting design:  
Jesse Newman  
Graphics animation: Marc Goldfine  
Graphic design: John O'Callahan  
Additional graphic design:  
Jeff Stevens, Will Kim  
Pre-viz editing: Rob Aiello,  
Kevin Matuszewski  
Additional story development:  
Joshua Siegel, Emily Charmichael  
Sound composer: Sherman Foote  
Super sound editor: Paul Hsu  
Stereo re-recording mixer:  
Keith Reynaud  
Foley artist: Mark Costanzo  
Foley recordist: George A. Lara  
Foley editor: Dave B. Flynych  
Sound intern: Paloma Mele

### **For Paws for Effects**

Rat wrangler: Tasha Zamsky





### For Hornet

Producer: Greg Bedard  
 EP: Michael Feder  
 Lead compositor: Dan DeGloria  
 Compositor: John Earle,  
 Brian Spector, Gregor Hofbauer  
 Editor: Anita Chao  
 Stop motion producer:  
 Joel Kretschman  
 DOP: Ivan Abel  
 AD: Tim McDonald  
 Fabricator: Nathan Asquith,  
 Pete Erickson, Elise Ferguson,  
 Michael Lawrence  
 Animators: Jason Patterson,  
 Juliana Cox, Matt Soma,  
 Kevin Coyle  
 PAs: Brian Mackey,  
 Aaron Rosenbloom

Music house: Frisbie  
 Sound design: Noises Digital  
 Composer: Kim Christensen  
 Mix: Sound Lounge, Audio Engine



### G4 MIDNIGHT SPANK Broadcast design

**Agency:**  
**BBDO**

**Director:**  
**PETER SLUSZKA**

**Production/animation:**  
**HORNET**  
[www.hornetinc.com](http://www.hornetinc.com)

Wet turds, electrocution, projectile vomit and abuse of illegal substances are all part of the daily routine for these stop-motion monkeys. Created to launch G4's Midnight Spank programming block, these socially inappropriate primates romp all over an entire show package of interstitials, line-up menus, pop-ups, and lower thirds.

### For BBDO

ECD: Eric Silver  
 CD/AD: Jerome Marucci  
 CD/copy: Steve McElligott,  
 Ari Weiss  
 Sr producer: Anthony Curti  
 Music producer: Rani Vaz

stash 22.11

**G4 "E3" IDs**  
**Broadcast design x 4**

**Client:**  
**G4 NETWORK**

**Production:**  
**72 & SUNNY**

**Animation:**  
**FULL TANK**  
[www.fulltank.tv](http://www.fulltank.tv)

Gaming cabler G4 knows their audience. And over the past year they have proven that confidence with a string of breakout broadcast IDs including this newest series of four spots from Santa Monica's Full Tank and agency 72 & Sunny. Full Tank says the agency "had some rough ideas, but asked us to help them create the aesthetic for the spots." That aesthetic is the result of combining hand-drawn cells and "some clever animation tricks courtesy of After Effects."



**For 72andSunny**

EP: Sam Baerwald  
Producer: Lorraine Kraus  
CDs: Glenn Cole, Steph Baik, John Boiler

**For Full Tank**

EP: Ben Morris  
Producer: Curtis Mead  
CD: Chris Do  
AD/illustrator: Jason Brubaker  
Animators: Jason Brubaker,  
Jonathan Kim, Anastacio Gallardo

**Toolkit**

After Effects, Photoshop,  
Illustrator, hand drawn cells

**MTV AVMA's 2006 IDs**  
**Broadcast design x 3**

**Client:**  
**MTV NETWORKS**

**Director:**  
**ASH BOLLAND**

**Design/VFX**  
**UMERIC**

[www.umeric.com](http://www.umeric.com)

Combining live action plates shot in and around Sydney with 3D "audio creatures" pulsating in time to surreal percussion and audio design, Umeric directed and animated the opener and 13 category sequences for the 2006 MTV Australian Video Music Awards. "The basis of the clips," says director Ash Bolland, "is to compel the MTV audience to view their everyday environment from a different visual and audio perspective."

**Toolkit**  
Cinema 4D



stash 22.13

## RUSSIA MUSIC AWARDS 2005 Broadcast design

**Director:**  
**ANTON SAKARA**

**Design/animation:**  
**MTV RUSSIA**

"The main challenge was that we did not have any production footage to work with, only 12 scripts as a result of brainstorming in a cafe. The idea of making everything in a trash style might save the situation and 12 spots would be ready in a couple days in MTV style and everybody would be happy with it. But the challenge led to face much more action and we decided to create 20 characters. It took much time to cast, sketch and animate all those animals/robots. First they were doodled on paper, prepared in Corel Draw then cut to different body parts in order to make animation. We used 3D layers in After Effects to arrange the composition and animated the camera to make a good view. There was about a month to start and finish everything. That looked quite a challenge for open, closer, move break bumpers and 12 nomination spots."



### **For MTV Russia**

AD: Anton Sakara  
CDs: Andrey Sytchev,  
Anton Sakara  
Designers: Olga Pokatilova,  
Alex Chistyakov, Anton Sakara  
Sound design: Oleg Litvishko  
PM: Katya Kupershmidt

### **Toolkit**

After Effects, Corel Draw



## For Studio B

EPs: Chris Bartleman,  
Blair Peters, Michael Lekes  
Producer: Kirsten Newlands  
Creator: Boo Kyoung Kim  
Co-creator: Calvin Kim  
Story editor: Alain Matz  
Director: Greg Sullivan  
Assistant directors:  
Dallas Parker, Jayson Thiessen  
AD: Josh Pong  
PM: Athena Cho  
Coordinators: Sara Dougan,  
Kevin Bosch  
Animation super: Tony Cliff,  
Michael Rodriguez  
Animators: Caroline Alarie,  
Tim Barton, Jeff Boldt, Jason  
Campbell, Daniel Dinnendahl,  
Ryan Friesen, Hamid Gholami,  
Mike Hogue, Jos Humphrey,  
Nicola Humphrey, Seng Lau,  
Charlie Lee, Sophia Sun Ju Lee,  
Denny Lu, Mario Macarayan,  
John Marinakis, Jamie Mason,  
Sean McCarron, Charlie McKenna,

Kyle McQueen, Denise Morris,  
Leslie Rogers, Peter Sawatsky,  
Benson Shum, Holly Suarez,  
Johnny Tesoro, Kareem  
Thompson, Waturu Uno,  
Michael Vatcher, Stephen Wedel,  
Aaron White, Kathy Whitney,  
Steve Wolfhard, Ishi Rudell  
Animation coordinators:  
Paul Pratte, Lindsay Hagkull

Maya animators:  
Arron Robinson, Chris Patrick

## Toolkit

**Flash, Maya, After Effects**

**PUCCA IDs**  
**Broadcast design x 4**

**Client:**  
**JETIX EUROPE**

**Director:**  
**GREG SULLIVAN**

**Design/animation:**  
**STUDIO B PRODUCTIONS**  
[www.studiobproductions.com](http://www.studiobproductions.com)

Starting in Asia as animated e-cards, Pucca is now a licensing phenomenon across several continents. The Euro branch of kids' channel Jetix commissioned Studio B to develop and produce 78 seven-minute episodes of their new Pucca TV series. Lucky for them (and their six to 12-year-old viewers) the broadcaster had the foresight to have the Vancouver-based animation house create the broadcast IDs as well.

**For Jetix Europe**  
PM: Chatherine Wai  
Manager: Paul Dawson



*feed*

BE HEARD. BE SEEN. BE FUNNY. BE LUCID. BE A SNOT HEAD.

**[www.stashmedia.tv/feed](http://www.stashmedia.tv/feed)**

## NICKELODEON “SPONGEBOB SQUAREPANTS” PROMO

Broadcast design

**Client:**  
**NICKELODEON UK**

**Director:**  
**MAINFRAME**

**Animation:**  
**MAINFRAME**

[www.mainframe.co.uk](http://www.mainframe.co.uk)

Out of the mouth of Mainframe:  
“Nickelodeon UK approached us with a specific brief: Create a 3D promo that both a) looked after Spongebob, who was very dear to them, and b) was especially silly. Time was very tight and with deadlines set in stone, we locked the doors and only surfaced in the dead of night. The resulting promo, both moody and ridiculous, was received with unreserved awe by the client. Really clear animatics for every stage of the job made the whole process extremely fluid and kept surprises to a minimum on a job where multiple amends and re-renders were just not an option.”

**Watch Behind the Scenes on the disk.**



### For Mainframe

Lead animators: Arvid Niklasson,  
Paul ‘Tom’ Thomas, Chris  
Hardcastle, Marcus Moresby

### Toolkit

3ds Max, After Effects

## OFFF BCN 2006 OPENING Event design

**Client:**

**OFFF**

**Director:**

**DVEIN**

**Design/animation:**

**DVEIN**

[www.dvein.com](http://www.dvein.com)

More a collaboration than a company, Dvein is what Spanish designers Fernando Domínguez and Timoteo Guillem call themselves whenever they work together. Working by alone for four weeks (one for concept, three for production) the duo reveals their goal was to create "some kind of biological evolutive life to express the revolutionary/evolutionary process of the artists at OFFF. It was a dual challenge, technical and creative." The Barcelona-based OFFF festival, now in its sixth year, is a major event on the European design calendar featuring digital artists, web and print designers, motion graphic studios and avant-garde electronic musicians.

### **For Dvein**

Designers/animators/compositors:  
Fernando Domínguez,  
Timoteo Guillem





stash 22.17

**GNARLS BARKLEY “CRAZY”**  
Music video

**Record label:**  
**DOWNTOWN RECORDS,**  
**WARNER MUSIC**

**Director:**  
**ROBERT HALES**

**Production:**  
**HSI**

**Design/VFX:**  
**BL:ND**

[www.blind.com](http://www.blind.com)

Director Robert Hales' pitch for *Crazy* was based on the song's title and he won the gig because Cee-Lo, a member of the Gnarls Barkley duo, underwent an actual Rorschach test when he was a child. With only 14 days to complete the project, BL:ND CD Vanessa Marzaroli says she and her crew of nine designer/animators, "worked up until the very last minute." The video is one of the most seen of all time with over four million views on YouTube in its first month. *Crazy* was also the first song to hit the top of the UK charts from download sales alone.



**For HSI**

Director: Robert Hales  
Line producer: Coleen Haynes  
DP: Damien Avedo  
Editor: Ken Mauwe

**For BL:ND**

CD: Vanessa Marzaroli  
EP: Santino Sladavic  
Line producer: Susan Harris  
Designers: Chisushi Ishisuka,  
Bryan Louie, Atsushi Ishisuka,  
Lawrence Wyatt, Vanessa  
Marzaroli, Po Thientuma  
Animators: Atsushi Ishisuka,  
Lawrence Wyatt, David Yan,  
Trevor Shepard, Andre Salyer,  
Jesse Franklin, Benji Schuur,  
Bill Sneed, John Robson  
Flame: Joel Ashman  
Mattes: Owen Hammer

**Tools**

After Effects, 3ds Max, Final Cut  
Pro HD

**THEE MALDOROR KOLLECTIVE**  
**"PILOT – MAN WITH THE MEAT**  
**MACHINE"**

**Music video**

**Record label:**

**CODE666**

**Director:**

**ALESSANDRO PACCIANI**

**Design/animation:**

**ALESSANDRO PACCIANI**

[www.pacciani.com](http://www.pacciani.com)

Italian director Alessandro Pacciani conceived this video in conjunction with Thee Maldoror Kollektive for their upcoming album *Pilot - Man with the meat machine*. He says the collaboration, "led to a visionary plot entangled into vintage technology images and a retro futuristic brainstorm: the video underlines the tension between flesh and machine through a sharp synchronization sound-video work, actualizing Fritz Lang's aesthetics with modern editing techniques." Schedule: three weeks.

**Toolkit**

3ds Max, Brazil R/s, boujou, Combustion, After Effects, Avid Xpress, Photoshop



stash 22.19

## **“WARHAMMER: MARK OF CHAOS”**

**Game Cinematic**

**Client:**

**NAMCO BANDAI AMERICA  
CINERGI INTERACTIVE  
GAMES WORKSHOP**

**Director:**

**ISTVAN ZORKOCZY**

**Animation:**

**DIGIC PICTURES**

[www.digicpictures.com](http://www.digicpictures.com)

Based in Budapest, Hungary, Digic Pictures secures its position on the cinematic A-list with this Warhammer intro which stole the show at E3 2006 in LA and will appear in the 2006 Siggraph Electronic Theater program.

The high definition film not only presents spectacular action, but introduces complex characters and what passes in the gaming world as a “deeply emotional tale”. The core of the story is the unequal epic battle between the Imperial Army and the forces of Chaos.

**For Cinergi Interactive**

EP: Alex Rabb

**For Games Workshop**

Producer: Erik Mogensen

Black library author: Gavin Thorpe





#### **For NAMCO BANDAI America**

Sr producer: Chris Wren

Producer: Thomas Wu

#### **For Digic Pictures**

Creative producer: Gabor Marinov

CG super: Robert Kovacs

AD: Peter Fendrik

Cinematic advisor:

Gabor Szabo, HSC

CG: Laszlo Aszalos, Akos Haszon,

Janos Orban, Karoly Porkolab,

Kornel Ravadits, Tamas Varga

Animators: Gabor Horvath,

Agoston Princz

TDs: Szabolcs Horvath,

Peter Kovacs, Andras Tarsoly

Mocap: Hoselito Duric

Stunts: Gabor Balogh,

Tamas Gyongyossy

Tool development:

Gabor Medinacz, Gabor Tanay

Systems admin: Gabor Kali

Original music: Tim Kelly

Orchestra:

Hungarian Film Orchestra

Sound designer: Attila Tozser

#### **Toolkit:**

Maya, Syflex, Renderman,

Mental Ray, Digital Fusion,

Nuke, After Effects, Photoshop,

BodyPaint, ZBrush, Unfold3D



stash 22.20

**BELLX1**  
**"ROCKY TOOK A LOVER"**

Music video

**Record label:**  
**ISLAND RECORDS**

**Director:**  
**SSSR**

**Production/animation:**  
**PASSION PICTURES**  
[www.passion-pictures.com](http://www.passion-pictures.com)

Lovers falling from a flying car, bouncing off a many-eyed monster and opening umbrellas from their heads – sounds like the work of London directing collective SSSR aka "two Norwegians and a Japanese guy." The trio created this four-minute stretch of charm and weirdness – a mix of models, 2D/3D animation and puppets – in eight weeks for the Irish band BellX1 who just signed to Island Records in the UK.

**For Passion Pictures**

Producer: Holly Stone

PA: Lottie Hope

Animation: SSSR, Heath Kenny

Compositing: SSSR

DOP for puppeteering:

Mark Chamberlain

**Toolkit**

After Effects, XSI, Final Cut Pro,  
Photoshop, Illustrator







### For Le Pivot

PM: Tomomi Minami Herbin  
Modelling: Jordane Menard,  
Guilhem Vu  
Animation: Olivier Staphylas  
Rendering: Clement Gerard  
Sound design: Davy Ber gier

### Toolkit

Maya, After effects



### HONDA “ZOOMER” Viral

**Agency:**  
**DENTSU/PICS**

**Director:**  
**TAKEO HATAI**

**Animation:**  
**LE PIVOT**

[www.lepivot.com](http://www.lepivot.com)

Director Takeo Hatai and his Paris-based design studio Le Pivot bring a fresh, and perhaps logically, Japanese-meets-French aesthetic to a wide range of work including this fun and stylish viral for the Honda Zoomer. Hatai says the dual headlights of the Zoomer reminded him of an unfinished robot. He developed that idea into what he calls a “cute love story” as a way to meet the client’s brief to target consumers outside the conventional motorbike and scooter market.

**Watch Behind the Scenes on the disk.**

## NIKE SOREDEMO TATAKAE

### HYBRIDS

#### Viral

#### Agency:

**DAIKO + DAIKO BRAND DESIGN**

#### Director:

**TAKEO HATAI**

#### Production:

**DANCE NOT ACT**

#### Animation:

**LE PIVOT**

[www.lepivot.com](http://www.lepivot.com)

A viral from Nike Japan designed to reach “otaku”, aka those people who don’t watch TV. Inspired by the Japanese fairy tale “Issunboshi” (one inch boy), the story follows three Medicom toys – kubrick (cube), bearbrick (bear) and bawbrick (dog) as they learn to combine their powers to defeat the “oni” or demon. Paris-based director Hatai Takeo says he chose to give the piece an extra cartoon push using “noisy cartoon shading and textures.”

#### Watch Behind the Scenes on the disk.

#### For Daiko + Daiko Brand Design

Producer: Masatsugu Ishino

Supervisor: Hideo Hasegawa



#### For Dance Not Act

Producer: Atsushi Fukuda

PM: Shigekatsu Ikeda

#### For Le Pivot

CG team: Dai Otofujii, Jordane

Ménard, Camille Dauteuille,

Maxime Devanlay, Christophe

Delisle, Hiroshi Ishimaru, Loïc

Laurelut, Jérémie Vidal Madjar,

Marc Beaujeau, Yuya Mori

Composer/sound design:

Reiji Kitazato

Sound effects: Kouji Kasamatsu

#### Toolkit

Maya, After Effects





### **For Firefox Flicks**

Producers: Asa Dotzler,  
Cheryl Striepe

### **For Make**

3D artists: Tyson Ibele,  
Zach Mandt  
Compositors: Danny Robashkin,  
Tyson Ibele

### **Toolkit**

3ds Max, Maya, After Effects,  
Pro Tools

**FIREFOX “THIS IS HOT!”**  
**TVC :30**

**Client:**  
**FIREFOX FLICKS**  
**Director:**  
**DANNY ROBASHKIN**

**Animation/VFX:**  
**MAKE**

[www.makevisual.com](http://www.makevisual.com)

This spec spot was one of the winners of the Firefox Ad Contest and according to a lot of the online buzz should have been the Grand Prize winner. We agree. (see the other winners at [www.mozilla.com/press/mozilla-2006-04-27.html](http://www.mozilla.com/press/mozilla-2006-04-27.html)). With only a few weeks to meet the deadline, director Robashkin says the studio “chose to limit ourselves in terms of locations and characters, giving the spot a more intimate feel which worked well with the concept of isolation in the arctic.”

stash 22.24

**WRITE GROUP "STITCHED UP"**  
**TVC :30**

**Agency:**  
**SAATCHI & SAATCHI,**  
**NEW ZEALAND**

**Director:**  
**GLENN ROBSON**

**Animation:**  
**KALEIDOSCOPE ANIMATION**  
[www.kaleidoscope.co.nz](http://www.kaleidoscope.co.nz)

Bang-on voice talent and some tricky After Effects knitting animation by Kaleidoscope in Auckland, NZ, make this spot worth watching again and again. The studio says they worked with Saatchi to develop ideas based on "the bad woolly jumpers in the original script. As time progressed we came up with visuals to reinforce the notion of getting burnt or 'shot down' – the unraveling of fantasy and the destruction of ego and self that goes along with calling up to ask out someone out of your league."



**For Saatchi and Saatchi**

ECD: Mike 'O Sullivan  
CD: Toby Talbot  
AD: Steve Back  
Creatives: Dave Bowman,  
Lorenz Perry  
Producers: Liz Rosby,  
Susannah Phillips

**For Kaleidoscope Animation**

Animators: Paul Carter,  
Troy cartmer  
Post producer: Rachael Trillo

**Toolkit**

After Effects

## MTV "SUZUKI GSR 600" Promotional film

**Client:**  
**MTV NETWORKS**

**Director:**  
**PRECURSOR**

**Production/animation:**  
**PRECURSOR**  
[www.precursorstudio.com](http://www.precursorstudio.com)

Suzuki team up with MTV to position the GSR 600 as a cool urban entry-level bike for the youth market with this film (one of three) to be screened online at a MTV microsite and in European Suzuki dealerships. The films and the site were designed and built by Precursor in London who used sound-reactive software to generate movement within certain aspects of the film. The studio says this allowed the visuals to change dynamically as the audio progressed and "added an element of surprise, bringing a fluidity to the films that wouldn't have been possible through more traditional key-frame animation."



### **For MTV Networks**

Producer: Leighton Cheal

### **For Precursor**

Lead photographer:

Stephen Pennels

Assistant photographer: Pete Gay

Audio: Si Begg

### **Toolkit**

LightWave, After Effects,

CaptureOne, Photoshop,

Illustrator, Canon EOS-1Ds Mark II



## “BUTTERFLY”

Short film

**Director:**

**STEPHANE LEVALLOIS**

**Production:**

**QUAD PRODUCTIONS**

**3D:**

**EXVOTO**

[www.exvoto.net](http://www.exvoto.net)

**Post-production:**

**WIZZ**

<http://wizz.fr>

Quad Productions in Paris and their sister post house Wizz take a break from big-brand spots and long form production to help Quad director Stephane Levallois realize this elegant yet creepy short called *Butterfly*. Matthieu Poirier at Wizz says the biggest challenge of the project – completed over seven weeks with a crew of two – was translating Levallois’ sketches into four dimensions because, as he says, the director is “drawing like a God.” The delicate task of creating the 3D wings was handled by fellow Parisians ExVoto.



### **For Quad Productions**

DOP: Riego Van Wersch

Editors: France Husson,

Dorian Rigalansous

### **Toolkit**

Maya, Flame, Combustion



**"MY FRIEND MARJORIE"**  
Short film

**Director:**  
**LOUISE WILDE**

**Production:**  
**MODEL ROBOT**  
[www.modelrobot.com](http://www.modelrobot.com)

UK director Louise Wilde takes us on an intimate and affecting exploration of aging with an 89-year-old retired Vaudevillian. "Marjorie's younger days were magnificent. She met the love of her life, Eddie, a pianist, and they toured the world as a double act. But fortunes fade and she is now living in Notting Hill on £93 a week. Marjorie is a jewel, a living textbook of times past and present, her experiences wedded to her bones." The film was brought to life by Model Robot with a collage of techniques including rotoscoping, 3D, Flash and pencils and paper.

**For Model Robot**

2D Animation: Kirsten Kelly,  
Robert Milne, Sean Miles,  
Martin Morris, Louise Wilde  
3D Animation: James Hall,  
Jason Jameson  
Editors: Jason Jameson,  
Sean Miles, Louise Wilde

Music: Michael Jennings

Cast: Marjorie Curtis, Louise Wilde

**Toolkit**

After Effects, Premier, Photoshop,  
3ds Max, Flash, paper, pencils,  
JVC camcorder for rotoscoping  
footage



**MTV ASIA "CODEHUNTERS"**  
Short film

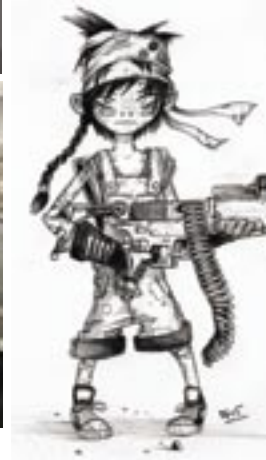
**Director:**  
**BEN HIBON**

**Production:**  
**BLINKINK**

**Animation:**  
**AXIS ANIMATION**

[www.axisanimation.com](http://www.axisanimation.com)

Glasgow-based Axis Animation bring rampaging life to the visions of Blinkink director Ben Hibon who wrote, designed, storyboarded, edited and directed this piece first seen as part of the MTV Asia Music Awards in May. Axis TD Stu Aitken says the project pushed the 40-person studio to adapt Hibon's designs to 3D on a tight schedule. "Ben's drawings have a very distinctive character and I definitely felt it was really important to get as close to that as possible." To that end lead character TD Jakub Krompich created a solution that allowed animators to add curvature to the limbs and exaggerate a character's stance to better match the sinewy nature of the poses in Hibon's concept art. To avoid the control problems of using full-blown dynamic simulation, the studio wrote custom deformation tools to handle hair and cloth.





Layout and character animation was done in Maya with effects, lighting and rendering completed in LightWave. Additional CG, Inferno and color-grading were done at The Mill, London.

### **For Axis Animation**

Director: Ben Hibon

EPs: Imke Ferhmann, Richard Scott

Development producer: Sam McCarthy

Line producers: Laura Seymour, Tracey Paddison

TD: Stu Aitken

Modellers: Sergio Caires, Ray Slattery, Mark Brumby, Franco Bresciani, Ian Brown, Graham McKenna, Jan Almqvist

Jr modeller: David Cleland  
Riggers/TDs: Jakub Krompolc, Franco Bresciani

Animators: Cath Brooks, Joe Smith, Steve Townrow, Karin Mattsson, Jan Almqvist

Lighting/compositing: Graham McKenna, John Barclay, Sergio Caires, Carlos Corriera, Nuno Conceicao

Score/sound design: Joris de Man  
PAs: Andrew Miller, Tracey Fletcher

### **Toolkit**

Maya, LightWave, Z-Brush, Modo, Photoshop



# Psst! Dude, pass it on...

Inspired by the Surrealist game of Exquisite Corpse and the children's pastime Telephone, these three minute-long films were created by artists from New York, Chicago, Los Angeles and Berlin working sequentially and linking up their animations over the course of nine weeks. Each film consists of three sections created by different design teams in a variety of styles. "Psst! Pass It On..." was conceived and curated by Bran Dougherty-Johnson of Grow Design Work.



## **STASH: How did you come up with the idea?**

BD-J: Believe it or not, it came to me in a dream. I woke up and told my wife about it. Dreaming about motion graphics – sad, I know.

## **How did you choose the participants?**

I sent invitations to friends and people I had worked with and to people and companies I didn't know at all but whose work I admired. Some were recommended by participants who had already joined up. I wanted to get a competent and diverse blend of talented folks together to see what they could come up with without a creative brief beyond the process.

## **Was it hard to convince them to come aboard?**

Not at all. Everyone was super-enthusiastic once I explained the process. The project seemed to strike a chord in a lot of the participants, giving them a much needed and free creative outlet. What's nice is everyone had a willingness to experiment, and not control the end results.

## **What will you do differently next time?**

Maybe try a theme or narrative for everyone to explore. Add more people. Get everyone to stick to the schedule.

## **Was the production process similar to herding cats?**

Yes. Cats with day jobs.

## **Psst! participants:**

Athletics, Jason Koxvold of bubble&squeak, Buck, Chad Colby, Emmet Dzieza, Freestyle Collective, Adam Gault, Aaron Stewart of Hornet, Inc., Carlo Vega with Cassidy Gearhart of In Secret Agreement, Ted Kostaftis, Rich Magan and Jacob Slutsky of loyalkaspar, Jan Mathias Steinforth of MateUniverse, Felipe Posada, Doug Purver and Cary Janks of Modulation Nation, nailgun\*, Noah Conopask of Pathogen Plus with Anthony Vitagliano of Plimsoull, Matt Tragessar, Jonathan Cannon of Transistor Studios, Ryan Waller of Thingmaking and Bran Dougherty-Johnson of Grow Design Work.

[www.psstpassiton.com](http://www.psstpassiton.com)  
[www.growdesignwork.com](http://www.growdesignwork.com)



# Produce it. Promote it.

Online show & tell for digital arts.

Wiredrive



wiredrive.com | 866.888.8238

An IDWA Interactive Company





Record & Mix for Television & Radio | Remote ISDN Recording | Sound Effects & Design | Music Composition & Scoring



Call for our reel today.

audio**Engine**|newYork  
gloriaContreras (212) 473-2700  
817 Broadway - 8th Floor, New York, New York 10003

audio**Engine**|west  
bobGiammarco (602) 250-8605  
376 East Virginia Ave., Phoenix, Arizona 85004